

The Musical World.

"THE WOETH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Göthe*.

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VOL. 37.—No. 26.

SATURDAY, JUNE 25, 1859.

{ PRICE 4d.
STAMPED 5d.

ST. JAMES'S HALL,
REGENT STREET AND PICCADILLY.

MONDAY POPULAR CONCERTS.

ON MONDAY EVENING, JUNE 27TH,

THE
LAST CONCERT OF THE SEASON,

A SELECTION FROM THE WORKS OF

ALL THE GREAT MASTERS.

TO COMMENCE AT EIGHT O'CLOCK.

PART I.

QUARTET in C, No. 6, for two violins, viola, and violin-cello. Herr Joachim, Herr Deichmann, Mr. Doyle, and Signor Piatti.

CANZONET, "My mother bids me bling my hair" Haydn.

Miss Clara Fraser.

SUITE DE PIECES in E major, pianoforte, concluding with "The Harmonious Blacksmith".

Miss Arabella Goddard.

LIEDER-KRANZ (Lays of the Heart—from an absent Lover to his Mistress) Mr. Sims Reeves.

SONATA in B flat, pianoforte and violin. Dussek.

Miss Arabella Goddard and Herr Joachim.

PART II.

QUARTET in E minor, Op. 44, for two violins, viola, and violin-cello. Herr Joachim, Herr Deichmann, Mr. Doyle, and Signor Piatti.

SONG, "Adelaida" Beethoven.

Mr. Sims Reeves.

SONG, "The Wanderer" Mr. Santley.

PRELUDIE, "Sarabande" and "Gavotte" violin-cello Bach.

Signor Piatti (accompanied on the pianoforte by Mr. Benedict).

DUET, "Dearest, let thy footsteps follow" Spohr.

Miss Clara Fraser and Mr. Santley.

CONDUCTOR.—MR. BENEDICT.

Sofa stalls, 5s.; reserved seats (balcony), 3s.; unreserved seats, 1s. Tickets to be had at the Hall, 28, Piccadilly; Keith, Prowse, and Co.'s, 48, Cheapside; Turner's, 19, Poultry; Cramer and Co.'s and Schott and Co.'s, Regent-street; H. Brooke's Newspaper and Concert Ticket Office, 24, Old Cavendish-street; Ewer and Co.'s, 390, Oxford-street; Leader; Olivier; Campbell; and Chappell and Co.'s, 50, New Bond-street.

MAD. LEMMENS SHERRINGTON'S MATINEE MUSICALE will take place at Willis's Rooms, on Thursday, June 29th, at three o'clock precisely. Tickets 10s. 6d. each, to be had of all the principal Music-sellers, and of Mad. Lemmens, 12, Cambridge-street, Hyde-park.

MR. G. A. OSBORNE begs to announce that his CONCERT of CLASSICAL and MODERN MUSIC will take place at the Queen's Concert Rooms, Hanover-square, on Monday evening, July 4. Full particulars will be duly announced.

MR BENEDICT'S CONCERT, on Monday Morning, July 4, ST. JAMES'S HALL, to begin at half-past one o'clock.—Mesdames Catherine Hayes, Guarducci, Sarolta, Vaneri, Brambilla, Endersohn, Stabbach, Anna Whitty (her first appearance in England), Mdlle. Rose Caillag (from the Impérial Opéra, Paris), and Mdlle. Victoire Balfé (her first appearance at a concert); Messrs. Mongini, L. Graziani, Corsi, Badiali, Marini, Fugotti, Lanzoni, Herr Reichardt, and M. Santley; Miss Arabella Goddard, M. Leopold de Meyer, M. Louis Engel, M. Paque, and Herr Joachim; Messrs. Arditi, Ganz, and Lindsay Sloper, with full Band and Chorus, will appear on the occasion. Sofa stalls, 5s. 1s.; balcony stalls (first row), 5s. 1s.; second row, 10s. 6d.; reserved seats, 10s. 6d.; at all the principal music shops; the box office of the Royal Italian Opera, Drury Lane; ticket office, St. James's Hall, 28, Piccadilly, W.; and Mr. Benedict's residence, 2, Manchester-square, W.

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HERR DERFFEL
HAS THE HONOUR TO ANNOUNCE THAT HIS
MATINEE MUSICALE
WILL TAKE PLACE AT
WILLIS'S ROOMS,
ON SATURDAY NEXT, JULY 2,
(To commence at Three o'clock precisely).

[VOCALISTS.]
Miss DOLBY, Miss MARIAN MOSS,
Mr. GEORGE PERREN AND Signor BELLETTI.

[INSTRUMENTALISTS.]
Violin Herr JOACHIM.
Violoncello Signor PIATTI.
Pianoforte Herr DERFFEL.

Conductor Herr WILHELM GANZ.

Reserved Seats 10s. 6d.

Tickets 7s. 5d.

To be had at the principal Music Warehouses; of Herr Derffel, 13, Wellington-street, Cavendish-square, W.; or of R. W. Ollivier, 19, Old Bond-street, Piccadilly, W.

ST. JAMES'S HALL.—The Vocal Association: Conductor, M. BENEDICT. The LAST SUBSCRIPTION CONCERT on Wednesday, June 29, at 8 o'clock. Herr Joachim, Mad. Lemmens Sherrington, Madle. Artot, Madle. Shulumberger, Mad. Endersohn, Miss Messent, Miss Clara Fraser, and Miss Stabbach. Pianoforte, Mortier de Fontaine, his first appearance in England. The Vocal Association of 300 voices will perform several of their most popular part-songs. The proceeds of the performance will be devoted to the fund for the erection of the Handel College. Sofa stalls, 10s. 6d.; balcony stalls, 7s. 6d.; reserve area, 5s., at all the principal music shops; and St. James's Hall ticket office, 28, Piccadilly, W.

MAD. BASSANO and HERR KUHE have the honour to announce that their GRAND ANNUAL MORNING CONCERT will take place at St. James's Hall, Piccadilly, on Monday, June 27, 1859. To commence at half-past two o'clock precisely. Vocalists: Mesdames Lemmens Sherrington, Albertazzi, Finoli, and Bassano; Messrs. Reichardt, Santley, Jules Lefort, and Sims Reeves. Instrumentalists: Messrs. Joachim, Piatti, Engel, Kuhe, and the Broudi Family. Conductors: MM. Benedict, Francesco Berger, and Walter Macfarren. Sofa stall and reserved seats, 10s. 6d.; unreserved and balcony seats, 5s.; gallery, 2s. 6d.—Tickets may be had of Madame Bassano, 7, Old Quebec-street Portman-square, W.; of Herr Kuhe, 12, Bentinck-street, Manchester-square, W.; of all the principal music-sellers, and at the ticket office of the Hall, 28, Piccadilly.

MISS M'ALPINE and MISS MARGARET M'ALPINE, and the juvenile flautist, DREW DEAN, eleven years of age, who has had the honour of performing at Buckingham Palace by royal command, intend making a tour through England, Scotland, and Wales. Early applications to be made to Mr. Dean, 15, Compton-street, Brunswick-square, London.

MADAME RUDERSDORFF, Miss Palmer, Mr. George Perren, Mr. Thomas, Herr Molique, and Signor Alberto Randegger, intend making their annual tour in the provinces during the months of October and November. Letters respecting engagements to be addressed to Madame Rudersdorff, Park-villa, Finchley-road, St. John's wood, London, N.W.

HERR LOUIS ENGEL and M. JULES LEFORT have the honour to announce that their Matinee will take place on the 30th June at Camden House, the residence of Mr. Wooley, Kensington, when Messrs. Artot, Brousso, Vaneri (by kind permission of E. T. Smith, Esq.), Jules Lefort, John Thomas, and Herr Louis Engel will appear; and, for the first time in London, will be performed a drawing-room operetta, by Paul Bernard, "Bredouille."

HERR B. MOLIQUE'S CONCERT on Friday evening, July 1, at half-past 8 o'clock, at Willis's Rooms. Vocalists—Mrs. Santley, Miss Palmer, Mr. Santley. Instrumentalists—Mdlle. Anna Molique; Messrs. Joachim, Regondi, Piatti, Ries, Carrodus, Cuains, Randegger, and Herr Molique. Reserved seats, 10s. 6d.; tickets, 7s. 6d.; to be had of Herr Molique, 30, Harrington-square, and at the principal music-sellers.

[JUNE 25, 1859.]

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UNDER THE MOST DISTINGUISHED PATRONAGE OF
HER MOST GRACIOUS MAJESTY THE QUEEN,
H.R.H. THE PRINCE CONSORT,
THEIR ROYAL HIGHNESSES THE PRINCESSES AND PRINCES OF THE

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The Most Worshipful the Grand Master of Ireland,

His Grace the DUKE of LEINSTER;

And Several other Distinguished Personages;

His Excellency the Lord Lieutenant of Ireland, the

EARL of EGLINTON and WINTON;

The LORD BISHOP OF MANCHESTER,

The Right Worshipful the MAYOR of MANCHESTER,

IVIE MACKIE, Esq.

SIR FREDERICK GORE OUSELEY, Bart., Director of Music at the
University of Oxford.*And many of the Nobility, Gentry, Clergy, and distinguished Families of the Empire.*

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shall become an essential branch of

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For Prospects, apply direct to the Royal College of Music, Bridge-street, Manchester. Dr. MARK is also open to Engagements with his Little Men.

ST. JAMES'S HALL.—MR. VAN PRAAG'S BENEFIT

CONCERT, on Wednesday, July 6th, to commence at 8 o'clock, when the following ladies and gentlemen artists have kindly volunteered their services:—Madame Rudersdorff, Madame Enderssohn, Miss Dolby, Madame Weiss, Miss Poole, Madame Borchardt, Mrs. Santley (late Miss Kemble), Miss Messent, Miss Palmer, Miss Leffler, Miss Jeffery, Miss Julia Bladen, Miss Randolph, Miss E. Gresham, Miss Lizzie Wilson, and Madame Anna Bishop; Mr. Wilbye Cooper, Signor Solleri, Mr. Tennant, Mr. Weiss, Mr. Santley, Signor Ciabatta, Mr. Thomas, Mr. Patey, Mr. Borchardt, and Signor Bellotti. Quartett Gle Union. Instrumentalists:—Miss Arabella Goddard, Herr Wieniawski, M. Sainton, Signor Platti, Signor Giulio Regondi, Master Drew Dean, and the bands of the Royal Italian Opera, Covent Garden, and of Her Majesty's late theatre. Conductors, Mr. Benedict and Signor A. Randegger. Accompanists:—Messrs. Lindsay Sloper, Randegger, Campana, Aquilar, Francesco Berger, Pilotti, Ganz, Sofia stalls, 6s.; balconies, 8s.; area, 2s.; gallery, 1s. To be had at the principal music-sellers; of Keith, Prowse and Co., City; and of Mr. Van Praag, at the "Anglo-Saxon" Printing Office, 25, Rupert-street, Haymarket.

SIGNOR EMANUELE BILETTA'S ANNUAL MATINEE MUSICALE will take place (by kind permission) at Campden House, Kensington, on Friday next, July 1, at half-past two o'clock. Tickets, one guinea, of all the principal music-sellers, and of Signor Biletti, 221, Regent-street, W.

MADAME DE LOZANO AND DON J. F. GONGORAS SECOND EVENING CONCERT (by general request of their friends), at St. James's Hall, on Friday, July the 1st, at 8 o'clock, assisted by other eminent artists. Madame de Lozano, Signor Belerti, and Senor Gongora will perform some of their most admired native Spanish airs, amongst them the celebrated airs Las Ventas de Cardenas, El Jaleo de Jerez, El Bagelito, and others. Sofa stalls, 10s. 6d.; Reserved seats and balcony, 8s.; Arca, 2s.; Upper gallery, 1s.; to be had at Madame de Lozano's, 30, Coleshill-street, Eaton-square, and at the principal music-sellers.

MR. JACQUES BLUMENTHAL'S next Annual Grand Matinee Muscale will take place (by kind permission) at the residence of the Most Noble the Marquis of Northampton, 145, Piccadilly, on Monday, June 27th. Doors open at half-past 2, and commence at 3 o'clock. 11, Brompton-square, S.W.

THE ROYAL ACADEMY over the WATER.—Vide Punch.—The DELÉPIERRES (Jules, 8; Juliette, 6; and Julia, 4 years of age), whose marvellous performance on the violin have excited the wonder and admiration of musical circles in France and Belgium, performs solos, duets, and trios every evening at the CANTERBURY HALL.

MR. ALBERT SMITH'S CHINA EVERY NIGHT, at 8. Tuesday, Thursday, and Saturday afternoons at 3. Stalls can be taken from the plan at the New Chinese box office daily, from 11 to 5, 3s.; area, 2s.; gallery, 1s. Price 6d. "To China and Back," by Albert Smith, forwarded from the Egyptian Hall, for seven stamps.

CHRISTY'S MINSTRELS.—St. James's Hall, Piccadilly. Crowded Houses. Great Success of the Burlesque Italian Opera. Open every Night at 8, and Saturday Afternoon at 3. Change of Programme. Stalls, 3s.; Unreserved Seats, 2s.; Gallery, 1s.; which may be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street; and at the Hall.

TO ORGANISTS.—An Organist accustomed to playing Cathedral and Parish Service, will be at liberty for two months, from the 26th of June, and happy to deputise for any organist in or near London. Address, C. A. Novello's, Dean-street, Soho.

A ORGANIST is required for the West London Synagogue of British Jews, Margaret-street, Cavendish-square. Applications to be addressed to Mr. S. H. Godefro, 14, Devonshire-place, Portland-place, on or before the 15th July.

A MODEL CHURCH ORGAN FOR SALE.—First-class tone and finish, 7 stops, general swell, and C.C.C. bourdon pipes. Price, fixed complete, £60. Numerous references. J. Grover, organ manufacturer, and professional tuner, 26, St. Peter's-street, Hackney-road, N.E.

ORGANIST WANTED, for St. Michael's Church, Aberystwith. Salary, £40 per annum. Testimonials as to character and education to be sent to the Rev. the Incumbent, Aberystwith, before the 5th July. No music-master resident at present.

WANTED, for a town in Scotland, a good Pianist, to attend a Concert Room once a week, as Soloist and Accompanist. Engagement for four months certain; to commence October. Salary, One Guinea per concert. A fair opening for a first-rate teacher. Apply X. Y. Z., care of Messrs. Boosey and Sons, 28, Holles-street.

MADAME R. SIDNEY PRATTEN begs to announce that her new GUITAR SCHOOL is now ready for circulation, which may be had of her at her residence, 24, Holles-street, Cavendish-square, W.; or the publishers, Boosey and Sons, 28, Holles-street.

MONSIEUR & MADAME RIEDER, beg to announce that they have arrived in London for the season. All letters to be addressed to 5, Oxford-terrace, Hyde-park, W.

HENSHAW'S BLIND ASYLUM, Manchester.—Teacher of Music and Organist.—Wanted, a Gentleman fully qualified to instruct Blind pupils possessing musical capabilities, in the knowledge and practice of the Organ and Pianoforte and of Vocal Music. Hours of attendance from Nine to One daily, and every Wednesday Afternoon to conduct the Weekly Concert. Salary £70 a-year. The Churchwardens of the adjacent Church of St. Thomas, Old Trafford, have intimated to the Board of Management their desire to appoint to Organist to that church, at a salary of £25 per annum, the gentleman who may be selected as Teacher of Music at the Asylum. Applications to be made to the undersigned on or before the 23rd of June instant.

By order,
HENRY WHITWORTH, Secretary,
18, Corporation Street, Manchester,
7th June, 1859.

REVIEWS.

"XXII Melodie Italiane," con accompagnamento di pianoforte—composte da Angelo Mariani (Ewer and Co.)—have a great deal of a certain kind of merit to recommend them. Without being equal in *verve* and spontaneity to similar compositions by Signor Gordigiani—with which, whether by accident or by design we are unable to say, the "Melodie" of Signor Mariani have a strong family resemblance—they have generally a grace and piquancy that stamp them as the work of no commonplace thinker. That they are true Italian canzonets, and of the best (as far as modern Italian invention goes), is undeniable, and if, out of the two and twenty songs of which the volume is made up, we cannot single out any for especial preference, it is simply because not one of them sinks below or rises above the ordinary standard which is clearly in the composer's grasp. Worse music, nevertheless, has not only been forced into acceptance, but has become popular.

"Leonora"—song written by R. Howitt, composed by Elizabeth Stirling (Duncan Davison and Co.)—if the melody be not strikingly original, is so well written, and shows so clearly the hand of a thoughtful musician, and the indications of a graceful mind, that it is sure to find admirers among those whose enthusiasm can be kindled by something above the ordinary. Who and what is Miss Elizabeth Sterling, or how she has earned her reputation in the musical world, is well known to our readers.

"O tell me shall my love be mine"—song written by John Ellison, composed by Henry Smart (Cramer, Beale and Chappell)—is a ballad at once unpretending and attractive. The words, too, are almost as pretty as the music. But why Mr. Ellison should spell brooks "brookes," join "joyn," "pretty" "prettie," music "musick," mind "mynde," lovely "lovelie," around "arounde," meads "meades," twinkling "twinklyng," merry "merrie," dainty "daintye," and mine "myne," when he only spells birds "birds," we are puzzled to guess. If a poet adopts an exploded orthography he should, to be consistent, "go the whole hog."

"Bluettes Classiques"—selected from the works of the great pianoforte composers, and dedicated by the publishers to Miss Arabella Goddard (Duncan Davison and Co.)—will be welcomed as among the best and most useful of those "revivals" which the barrenness of the present time has rendered both necessary and acceptable. The three numbers before us are all comparatively easy teaching-pieces, which makes the dedication to Miss Arabella Goddard somewhat anomalous. On the other hand, they are excellent of their kind, No. 1—Dussek's *Il Pastore Alpiano*—a piquant air with piquant variations (quite as fresh, too, as if they had been born yesterday)—being perhaps the most attractive of the three. The other two numbers consist of some sparkling variations of Steibelt—No. 2 upon Papageno's air from *Die Zauberflöte*, No. 3 of the air "Monostatos," from the same fertile opera. The more of such "revivals" the better.

"Rondo Grazioso," for the pianoforte—by Arthur O'Leary, Op. 1 (Leader and Cock); "Romance," ditto ditto, Op. 5 (Ewer and Co.)—are both extremely clever (the last more especially) but somewhat dry and laboured. There is also an air of pretension about them which leads to the expectation of considerably more than is absolutely realised.

"Saltarella," dedicated to Miss Arabella Goddard—by Walter Cecil Macfarren (Leader and Co.)—is not merely clever but interesting, as showing that often as the form of

Italian dance has been made use of by pianoforte composers, the resources it possesses, and the ideas it suggests, are by no means exhausted.

"Trois Romances," Op. 18; "La Source," Op. 19—pour le violon, avec accompagnements de piano, par P. Sainton (Schott)—like all M. Sainton has published, will be acceptable to violin players, if only because they are admirably written for the instrument. They have, however, other qualities to recommend them. The romances are unambitious, no doubt; but they are—to employ a household phrase—"short and sweet"; the first (in G minor), being perhaps the most attractive, if not the most genial, of the three. "La Source"—an *allegro tranquillo* in E flat—is much more difficult, and, at the same time, has higher pretensions as a musical composition. The epithet "*trancuillo*" is well adapted to the character of the piece; but to realise its meaning in performance, though it may not absolutely demand a *virtuoso* of the very first class (like M. Sainton himself), lies only within the scope of executants of more than ordinary skill. The gracefully flowing character of the movement must be preserved throughout, and this is not every-day work where the passages are both difficult and new.

"Elégie," pour alto, ou violoncelle, ou violon, avec accompagnement de piano—par H. Vieuxtemps, Op. 30 (Ewer and Co.) Every violinist is acquainted with the *Elégie* of M. Vieuxtemps, and every violinist knows that, while more laboured and pretentious than the *Elégie* of Herr Ernst, it can hardly vie with the latter in grace, sentiment, or absolute musical beauty. It has great merit, nevertheless, and the arrangement for *alto* (by the author himself) which lies before us will be doubtless received with favour by every aspiring professor of the instrument in this country.

"Near to Thee," song, for voice, piano, and violoncello—by Giacomo Meyerbeer (Duncan Davison and Co.)—is one of those elegant and finished vocal pieces for the chamber which every dramatic composer, less richly endowed with original invention than M. Meyerbeer, would have kept for the stage to figure conspicuously in some pet scene of an opera. But the author of the *Huguenots* is prolific, and, when the theatre does not engross his thoughts, contributes to the chamber—to remain idle not being a part of his idiosyncracy. "Neben Dir"—of the words of which Mr. John Oxenford has made a close and admirable English version—is a graceful and expressive song, which, though not a touch of what is termed *mannerism* can be detected in it, must at once be recognised as pure Meyerbeer. It has all the charms of an individuality which is recognised as one of the most genial and fascinating of the present age. The *obbligato* accompaniment for the violoncello will recommend it to amateurs of that instrument, who will find that Meyerbeer has given them a task to perform which places them quite on an equality with the singer.

PRESENT TO M. AND MADAME GOLDSCHMIDT.—A few months ago M. and Madame Goldschmidt (Jenny Lind) gave a concert at Exeter-hall, in aid of the Nightingale Fund, which realised more than £2,000. There has been a meeting at the Mansion House, at which the Lord Mayor presided, the object of which was to present them with a copy in marble of Durham's bust of the Queen, as a mark of the regard and admiration of those interested in the undertaking. M. Otto Goldschmidt acknowledged the present in feeling and impressive terms, and said he and his wife would receive the bust in their new home as one of its *penates*, and that the gift would be preserved by their children and their children's children.

LETTERS TO THE EDITOR.

UNIFORM MUSICAL PITCH.

SIR.—The means of obtaining the pitch for the note C upon the third space in the treble, the result of 512 vibrations in a second, may be explained by the following table:—

| EXAMPLE I. | | EXAMPLE II. | | EXAMPLE III. | | EXAMPLE IV. | |
|-------------------------|--------------|--------------------|--------------|--------------------|--------------|--------------------|--------------|
| Notes to be tuned. | Experiments. | Notes to be tuned. | Experiments. | Notes to be tuned. | Experiments. | Notes to be tuned. | Experiments. |
| 10 10 6 8 | 81 | 10 10 6 5 | 64 80 - 81 | 19 24 32 | 3 95 | 5 | 256 |
| 6 4 6 5 | 64 | 16 19 19 | 2 64 95 - 96 | 16 | 128 | 4 | ... |
| 5 5 | 16 | 16 16 16 | 1 32 | 16 | ... | 32 | ... |
| 4 4 | 16 | 16 16 16 | 8 | 16 | ... | 32 | ... |
| 2 2 | 16 | 16 16 16 | 4 | 8 | ... | 16 | ... |
| 1 1 | 16 | 16 16 16 | 2 | 4 | ... | 8 | ... |
| 1 1 | 16 | 16 16 16 | 1 | 2 | ... | 4 | ... |
| 1 1 | 16 | 16 16 16 | 1 | 1 | ... | 2 | ... |
| Vibrations in a Second. | | | | | | | |

The vibrations in a second marked 1, 2, 4, 8, 16, 32, 64, 128, 256, at both ends, refer to the various octaves of the sound called C; the numbers 64, 128, 256, being placed in a line with the notes answering to those vibrations. The great object being to obtain the pitch of one of these notes with the utmost ac-

curacy, in agreement with the number of vibrations in a second here assigned to it, the first thing to be done is to tune the pipes of an organ to the notes set down for that purpose in Ex. 1. In so doing, the greatest care must be taken to tune every note perfect, that is entirely free from temperament, assuming for the pitch whatever may be thought nearest to the required pitch. If the tuning has been successfully performed, all the notes in the chord will coalesce most harmoniously, undisturbed by any kind of throbbing or beating. This being done, it will be found that the five experiments which follow, if listened to in a quiet room, will each of them yield faintly the note C, answering to the lowest C on the piano, the grave or deep sound thus obtained being in every instance the unit sound or basis to the sounds marked above, and the result of their coincident vibrations; the ratios of which are marked over the notes themselves.

The unit sound or basis is here pointed out by the number 1 in a line with 32, the number of vibrations which that note performs in a second; but, as these vibrations are far too quick to be counted, the pitch cannot, for this reason, be determined with anything approaching to certainty. In Ex. 2 the note to be tuned is white, and the note already tuned black; and here, as before, the intervals are all to be tuned quite perfect. In the two experiments of this example, the first is a major 3rd in the ratio 64 to 81; and the last, two notes of the same denomination, the ratio of whose vibrations is 80 to 81. The note E of the ratio 80 is from Ex. 1, and E 81 from Ex. 2. The result of both these experiments is the same, the generated unit sound or basis being C, and, since the coincident vibrations here take place only 4 times in a second, these coincidences can be counted with ease, and thereby compared with the oscillations of a pendulum which take place once in a second. It is scarcely necessary to add, that if the beats continue to keep pace as 4 to 1 with the pendulum, the pitch is correct; if quicker, the sounds which give it birth are too sharp; if slower, too flat. Coincident vibrations are called beats, when not faster than about eight in a second, because in this case, being individually perceived, they can be counted; but, when their effects are continuous, they are not called beats, which to many is the source of much perplexity and confusion. In the above examples, this distinction is represented by a line running parallel with eight vibrations in a second. In tuning the new note, E flat, for the experiments in Ex. 3, great care is required to listen to the sounds of the chord in connection, as that of C minor, and in so doing to divest it of all palpitations or beats arising from tempered intervals. In the three experiments which follow, the coincident vibrations or beats can be counted and tested by the pendulum. In Example 4, after tuning the note B, a perfect 5th to E, a pipe different from that hitherto used is required for tuning the note G to E and B, and thereby producing the real harmonic minor triad, E, G, B, perfectly in tune. As a critical test that the notes E flat, the minor 3rd to C, and G, the minor 3rd to E, have been correctly tuned, let them be heard together, and, if the interval produced be a true major 3rd to the note E flat as its basis, the tuning of both has been correct, but not otherwise. By the examples which follow, it will be seen that to the 5th C-G, in the ratio 2 to 3, the coincident vibrations will produce the note C, whose vibrations are 64 in a second; but that the fifth C-G, in the ratio 64 to 95 (that is the C of Ex. 1 with the G of Ex. 3), the coincident vibrations will be only twice in a second, and moreover that the two G's, the ratio of whose vibrations is 95 to 96, are in respect to their coincident vibrations or common basis the same. In what has been advanced it will be observed that the unit is made to play rather a conspicuous part, and hereafter I may have occasion to cause it to stand out in still bolder relief; but, should any one hence conclude that in respect to the subject at present under consideration I am unacquainted with any other means of arriving at the same definite results, I beg to assure him that he is mistaken. I confess, however, that I am wholly at a loss to comprehend why the French have thrust the unit and all its nearest relatives, 2, 4, 8, &c., as it were, into an obscure corner, entirely out of the scale of musical sounds. For this a society of Odd Fellows may possibly find a reason, but for a musician or

mathematician to do so is quite out of the question, since with them as with the rest of the world the unit is that very number they are rather apt to get than otherwise.—I am, Sir, yours &c.,

D. C. HEWITT.

10, King-street, Holborn, W.C., 22nd June, 1859.

M. JULES LEFORT.

SIR.—Will you allow me to trespass upon your space to explain a most extraordinary circumstance I met with for the second time. I think the duty of an artist, announced to perform in a concert, is either to appear or to apologise for not appearing. Now, I value too much the favour of the English public, who always have behaved so kind to me, to allow myself to be incapacitated in the way that I heard people talk about my being on Mr. Campana's programme and not appearing at his concert.

I only beg to say that Mr. Campana, without engaging me, without asking me, or being in any way authorised to do so, advertised my name in his programme. It is by mere chance that I heard of the circumstance, and I hope that this explanation will be sufficient to prove that there was no ill will, or in any way fault of mine in not appearing, although—without my knowledge—in the programme.

I should feel exceedingly obliged by your publishing this in your valuable and widely-spread paper, and

I remain, sir yours truly,

London, June 23rd, 1859.

JULES LEFORT.

MISS HARRINGTON.

SIR.—I am in a position to reply to the question of your correspondent in last week's publication, with regard to Miss Harrington. This lady, until recently, was a pupil of Mr. Frank Mori, and made her first public appearance in London on the 22nd February last at Mr. Benedict's "Vocal Association" Concert.

Sir, yours obediently, L. B.

HANDEL FESTIVAL.

THE full grand rehearsal for this important celebration took place on Saturday morning in the presence of a vast audience, amounting to nearly 20,000 persons. The alterations made in the orchestra since the great meeting of 1857 have already been described on more than one occasion in these columns, but their efficacy was never fairly tested until Saturday morning, when the result, we are happy to say, completely realised all that could reasonably have been expected. We remarked increased resonance and concentration of tone in the great choral pieces, and also that the solo voices came out with more force and distinctness than formerly. The festival orchestra includes 92 first violins, 90 seconds, 60 violas, 60 violoncellos, 61 double-basses, 10 flutes, 10 oboes, 10 clarinets, 10 bassoons, 6 trumpets, 12 horns, 9 trombones, 3 ophicleides, 2 bombardons, 8 serpents, 3 pairs of kettle-drums, 1 bass drum of enormous size, 6 side-drums, and the organ; 725 sopranos, 719 altos, 659 tenors, and 662 basses. Thus there are in all 394 instruments and 2,765 voices, without the principal singers. There are, besides, about 40 bellows-blowers for the great organ, 200 stewards, 100 vendors of books of the words and the cheap scores of Mr. Alfred Novello, and policemen without number. Here we have an aggregate of something like 3,500 persons actively engaged in this tremendous entertainment, which it may be interesting to compare with previous meetings of a similar kind held in England in honour of the "Michael Angelo of music," such as the great festival of 1784, when the centenary of the birth of Handel was celebrated with extraordinary ardour, and at that time, unprecedented magnificence, and another in 1834 held in Westminster Abbey, sometimes spoken of as a second commemoration of Handel, though not announced as such, the programme of the music not being selected exclusively from Handel's works, but the great result of which was the formation, through the exertions of Mr. Bowley and others, of the Sacred Harmonic Society, for concerts of choral music on the grand scale with which the public have been familiar during the last 23 years.

As the time approached when a century from the death of Handel would elapse, attention was directed to the propriety of again celebrating his memory in a manner not only worthy of his fame, but of the advancement which the musical art has made since the first commemoration was held. No building in London being of sufficient magnitude to contain the orchestra which it was considered desirable to assemble on such an occasion, the eyes of the projectors of the Festival turned towards the central transept of the Crystal Palace at

Sydenham, as an arena the most likely to answer the desired purposes. But doubts arose as to the suitableness of the building for musical purposes, and it was therefore determined to hold there a preliminary festival in 1857, with a view of testing its capabilities. This meeting preliminary to the "Great Handel Festival" was held at the Crystal Palace on Monday 15th, Wednesday 17th, and Friday, 19th June, 1857. The musical arrangements were under the entire superintendance of the Sacred Harmonic Society; the principal vocalists were Madame Clara Novello, Madame Rudersdorff, Miss Dolby, Mr. Sims Reeves, Mr. Montem Smith, Mr. Weiss, and Herr Formes; the chorus consisted of 2,000 voices, and the band of 386 instrumentalists; a gigantic organ was erected expressly for the occasion by Messrs. Gray and Davison; and the whole was under the conduct of Mr. Costa. The oratorios of the *Messiah*, *Judas Maccabæus*, and *Israel in Egypt*, were the works selected for performance.

This preliminary Festival was attended with most gratifying results. In the first place, it fully established that the Central Transept of the Crystal Palace would, after receiving such improvements as the experience of this Festival had suggested, be a proper locality for holding the Commemoration Performances in 1859. It also disclosed the fact that the metropolis alone was capable of furnishing a number of talented performers, both professors and amateurs, more than sufficient to supply an orchestra of much larger dimensions than that erected for these performances.

The musical arrangements of the commemoration of 1859 are again undertaken by the committee of the Sacred Harmonic Society, by whom every possible care has been exercised in the selection of properly qualified persons to assist in the orchestra; and the conductor's baton has again been confided to Mr. Costa.

The great band and choir were first tried in the National Anthem, and in two choruses from the *Messiah*, the "Hallelujah," and "Worthy is the Lamb." The advantages derived from the new construction of the orchestra were universally acknowledged. The huge screen, running behind the organ and enclosing the band and chorus in its embrace, was found to act as an efficient sounding-board, and to throw the voices, and instruments directly forward into the area of the transept. It was considered especially advantageous to the solo singers, and the directors were so satisfied of this, that nothing further had been heard of the mechanical appliances to be employed in strengthening the solo voices hinted at in the prospectus published in the early spring. Of course in so vast a space as the area of the central transept, some places were found better adapted for hearing than others, but, generally speaking, in no part of this space was the auditor, as in 1857, placed out of the line of sound. That the acoustical qualities had been greatly improved no one denied, but that much remained to be accomplished before that part of the Crystal Palace where the great musical performances take place could be made perfect, was equally admitted. The chorus afforded the utmost gratification, and the band was pronounced complete at all points. The instruments had received strong reinforcements. A double monsterophleide, an octave lower than the largest ever made, had been added to the brass. In addition to the gigantic drum, of tambourine form, manufactured by Messrs. Distin for the preliminary Festival of 1857, and two sets of kettle-drums—one the identical set played on at the Festival of 1784, and now the property of the Sacred Harmonic Society and used at their concerts in Exeter Hall—a set of three kettle-drums, the largest ever made, has been employed, the centre one having a circumference of thirteen feet.

The Festival was inaugurated on Monday with the *Messiah*. The morning was fine, but towards mid-day the rain set in and continued throughout the whole afternoon. The greatest inconvenience was experienced on the journey homewards, the difficulty of procuring cabs and carriages detaining many for hours at the London Bridge and Pimlico stations.

The performance of Handel's masterpiece was on the whole splendid, and the impression produced in the "Hallelujah" chorus and "Unto us a child is born," was almost unparalleled. Both were received with a perfect storm of applause that died in intensity with the thunders of the chorus, and the former was encored and repeated. There were many other parts of the oratorio in which the choir nobly distinguished themselves, as, for instance, in "He shall purify the sons of Levi;" "Lift up your heads, O ye gates," with its magnificent pendant, "Who is the King of Glory?" "His yoke is easy;" and "Worthy is the Lamb," the sublimest of all the choruses mentioned, but which, unfortunately, being the last piece, was not listened to with the requisite attention.

The solo singers were Madame Clara Novello, Miss Dolby, Messrs. Sims Reeves and Weiss, and Signor Belletti. We need only remark of these artists that their performances were up to their usual standard of excellence. The number of visitors amounted to 17,109.

On Wednesday the attendance was larger, the numbers reaching 18,000. It was expected that the Queen would be present, and this doubtless drew many to the Crystal Palace. The great attraction of the day, however, was the Dettingen "Te Deum" which it was anticipated would produce a tremendous effect. A great deal had been said recently of this masterpiece, and public expectation had been wound up to a high pitch. Moreover, the martial feeling of the Dettingen Hymn would, it was supposed, please from its appropriateness to the present time.

The Dettingen "Te Deum," which contains the finest devotional music Handel ever composed, was written, as the name at once suggests, in honour of the victory gained by the British, Hanoverian, and Hessian troops over the French. "Did the French sing a 'Te Deum' too?"—Mr. Thackeray would ask. Probably they did; and, doubtless, published in the *Mousieur* of the period an account showing how they merely changed the ground, and how there were twice as many casualties in the allied army as in their own. But, whether or not the French sang a "Te Deum," it is certain that theirs is forgotten, and that ours, being written by Handel, will be remembered to all eternity. Who can say but that some day the battle will be chiefly known from the religious service composed in its honour? And, as brave men lived before the time of Agamemnon, but were forgotten because there was no Homer to sing their exploits, so it will, perhaps, be said that great battles were won before Dettingen, but that their memory passed away because there was no Handel to marry their recollection to immortal notes.

Every one, we presume, knows that the battle of Dettingen was the last in which an English sovereign commanded. King George II., who set the example, never since departed from, of standing up during the performance of the "Hallelujah" chorus, was not only a man of deep musical sympathies, but also a sturdy warrior on horseback and on foot.

The second part of Wednesday's performance consisted of selections from *Belsazar*, *Saul*, *Samson*, and *Judas Maccabæus*, during which the applause of the audience was frequent and enthusiastic; though—in accordance perhaps with the suggestion of "A Member of the Choir," who wrote a letter to one of our contemporaries concerning the alleged indecorous behaviour of the audience during the performance of the *Messiah*—there was no attempt at approbation during the magnificent rendering of the "Te Deum." The applause afterwards, however, was frequent and uproarious, and the encores too numerous. The hurricane of plaudits which followed the very fine chorus, "Envy! eldest-born of hell," could only be likened to that which succeeded the "Hallelujah," and "Unto us a child is born," in the *Messiah*. The whole audience were determined to hear the chorus over again, and persisted so long in their cries for an encore, that Mr. Costa was forced to comply. Another encore was awarded to the "Dead March." In the selection from *Samson*, the execution of the stupendous chorus, "Fixed in His everlasting seat," was as powerful as anything in the whole festival. Miss Dolby sang to perfection the lovely contralto air, "Return, O God of hosts," so reminiscent of "He was despised," in the *Messiah*; and Madame Clara Novello, with the assistance of Mr. Harper on the trumpet, as a matter of course, was encored in "Let the bright Seraphim." The chorus, "Let their celestial concerts all unite," with which the selection from *Samson* concluded, was gloriously sung.

When Mr. Sims Reeves appeared on the platform to sing in the selection from *Judas Maccabæus*, the audience and orchestra received him with thunders of applause, the former, indeed, "rising at him," as the pit at Drury Lane was wont to do at Kean. The selection from *Judas* comprised the chorus, "O Father, whose Almighty pow'r;" recitative and aria, "Sound an alarm;" chorus, "We hear, we hear, the pleasing, dreadful call;" recitative and aria, "From mighty kings;" duet and chorus, "O never, never bow we down;" and trio and chorus, "See the Conquering Hero comes." Mr. Sims Reeves created an immense sensation in that most stirring of all martial airs, "Sound an alarm," and was encored in a hurricane of applause. The superb chorus which follows, "We hear, we hear, the pleasing, dreadful call," was magnificently sung by the choir. Madame Clara Novello gave the fine air, "From mighty kings," in her best manner. The masterly chorus, "We never, never, will bow down," preceded by the duet, "O never, never, bow we down," by Madame Rudersdorff and Miss Dolby, was a grand performance, the choir more especially distinguishing itself in the *canto fermo* and fugue on the words, "We worship God, and God alone!" Of course the trio and chorus, "See the conquering hero comes," was a great success; but the effect was in some degree neutralised by the piece being the last in the programme. We never had anything more exquisite, more perfect, indeed, than the female voices, sopranos, and altos, in the semi-chorus, "See the godlike youth advance."

Yesterday, the third day, was devoted to the performance of *Israel in Egypt*. Her Majesty had postponed her Drawing-room, or Levee, on purpose to be present, and attended with His Royal Highness Prince Albert and suite. The company, as far as we were enabled to gather information up to the moment of our going to press, was more numerous than on either of the preceding days. Of the performance we shall speak at length in our next.

The question of the adaptability of the Central Transept of the Crystal Palace for acoustical purposes, in its reconstructed state, has, we think, been satisfactorily determined by the three days' performances of the Handel Festival. While the acknowledgment that an immense advantage has been gained by the erection of the screen around the rear of the orchestra is universal, every visitor to the Palace on Monday, Wednesday, and yesterday, not placed within the direct focus of the sound, must have felt that something still was required to fit the enormous central area of the building for musical performances. No possible increase of band and chorus, with full power of voices and instruments, would suffice to fill those yawning galleries, those interminable aisles, that towering dome whose inverted gulf would swallow up the thunders of twenty thousand singers and executants and give back no reverberation. How, then, is it possible to convert the Central Transept into grand music hall, capable of accommodating an executive force and an auditory equal to those of the Handel Commemoration, and in which the music will be heard distinctly and equally, or nearly so, throughout the entire structure? There is but one way. To inclose a portion of the Central Transept all round, and to cover the whole closely with a thick canvas roof, taking care that the height be proportionate with the length and width. The screen already erected will serve for one compartment, which should be prolonged at either side and carried on as far as the front of the back galleries and there terminate. This space properly fitted up would accommodate 20,000 spectators, as large a number as the directors can ever expect to bring together at high prices. The 3,500 band and chorus would then in reality produce the stupendous effect every one anticipated at the Festival, and which those who were placed in favourable situations only felt. We can answer for our own impressions at all events. Seated on the first day on block 55, directly fronting the grand orchestra and under the south gallery, we enjoyed a magnificent view of the whole proceedings. The *coup-d'œil* was wonderfully imposing, and *a priori* we concluded that it was a delightful place to hear and see. After awhile we began to cogitate upon the distance of our position from Mr. Costa's chair, and estimated it to be about three times the length of Her Majesty's Theatre from the back of the gallery to the back of the stage. The orchestra, shaped like a gigantic conch shell, seemed admirably formed for the projection of sound into the body of the Transept, and this we thought would obviate the great distance between us and the orchestra. The notion was dissipated by the performance of the National Anthem, which, nevertheless, we were informed had an overwhelming effect in many parts of the reserved seats. Madame Clara Novello's high tones were distinctly audible where we were placed, but they afforded no idea of power, and everybody knows that a soprano voice is heard farther off than any other, as the song of the skylark travels to a greater distance than the deep notes of a blackbird. When the quartet, Miss Dolby, Mr. Sims Reeves, Sig. Bellotti, and Mr. Weiss, sang the second verse, we were compelled to listen with the greatest attention to catch an occasional tone, and sometimes the voices were altogether inaudible. What was the cause of this? The enormous area of the transept, no doubt, in which nothing short of the report of a twenty-four pounder, or the combined voices and instruments of Mr. Costa's gigantic force could awake an echo. The solo singers are undoubtedly of secondary consideration in a display on so vast a scale as that of the Handel Commemoration, but, if they are to exhibit their power, they should have some chance of being heard. Of course those placed in the Central Transept, or in the most forward parts of the gallery, could catch the finest notes of Mr. Sims Reeves, or the most subdued tones of Miss Dolby; but the convenience of the entire multitude should be consulted, as far as is within the bounds of possibility, and every mechanical appliance be brought to conduct to so desirable a result. That the choruses, stupendous as they were, should be subjected to the same variation was inevitable. Of course the united strength of 3,500 practised and efficient singers and players would be felt in every part of the building, but the difference of the sound according to position was too remarkable not to excite attention.

All improvement is gradual. The directors of the Crystal Palace profited by the experiment of 1857, and did what they considered necessary for the great object they had in view. That they have yet

to accomplish all they anticipated must not be charged against them as a fault. Rome was not built in a day, neither has the appropriation of the Central Transept for the purposes of musical exhibitions reached that completion which, we have no doubt, it will arrive at, with further enterprise and determination.

The alterations and modifications of the great Handel orchestra will, it may be presumed, remain as they are with a view to future Festivals or Commemorations. Such an important and suggestive occasion as the centenary of the death of the immortal composer is not likely to present itself; but where there's a will there's a way, and the directors will not be slow in finding an opportunity, after the recent transcendent success of the Handel Festival, of again awakening the attention of the musical world to some colossal display, if devoted to a less absorbing object, more perfect in its details and even more stupendous in its results.

JOHANN VOGT.

From the *Niederrheinische Musikzeitung*.

WHEN giving, in No. 32 of the series of this journal for the year 1855, a few biographical details concerning Herr Johann Vogt, and directing the attention of the musical world to that eminent artist, we anticipated soon seeing the fruits of his talent coming within the range of publicity, and corroborating our judgment. Our anticipations have not been in the least deceived: various works by him, for organ, but more especially for piano, up to the work numbered, in regular succession, Op. 36, have been already published by Breitkopf and Härtel, and Kistner, Leipsic; Spina, Vienna; and Bote and Bock, Berlin. Moreover, Herr Vogt has written an oratorio: "The Awakening of Lazarus" (*Die Erweckung des Lazarus*), which was first performed in the autumn of last year at Berlin, and produced an excellent impression. The critics both of all the Berlin papers as well as of the *Niederrheinische Musik Zeitung* (1858, No. 48), spoke of it in very favourable terms. Especial mention was made of the skilful treatment of the choruses and recitatives, as well as of the sure technical knowledge displayed of musical art, producing in all instances something tangible and complete, while the melodious invention is invariably elevated and noble.

Herr Vogt (born on the 17th of January, 1823, at Gross-Tinz, near Liegnitz, in Silesia) has fixed on St. Petersburg as his permanent place of residence, but is at present making a fresh tour to Paris and London. As he stopped for a few days in Cologne, we enjoyed the opportunity of inspecting the score of the oratorio to which we have alluded, and of satisfying ourselves that our own opinion agreed with that of the Berlin critics. We found, moreover, that Herr Vogt was an excellent pianist, who, more especially, plays his own difficult contrapuntal piano-forte pieces with an uncommon and masterly degree of clearness and power. As a composer in the contrapuntal style he indisputably stands, at present, alone. His compositions, however, are not merely contrapuntal studies, but works of mind and imagination, which not only the musician follows with great satisfaction, but in which the amateur, also, who listens thoughtfully to music, will take a pleasure, since, now-a-days, a taste for this serious species of composition is fostered and extended by the frequent execution of J. S. Bach's productions.

The *Fugues in D minor for two pianos*, taken from the *Organ fantasia*, Op. 5.—Breitkopf and Härtel; the second part in score—is a majestic composition, working up to a strong climax.

Following this, in the same grand style, is Op. 18: *Prelude and Fugue in G major for two pianos*, dedicated to M. Hauptmann—also published by Breitkopf and Härtel.

Op. 19, dedicated to Franz Liszt, consists of a *Prelude* and a *Toccata* in C major, the latter, of course, being contrapuntally worked out, and treated, right through, brilliantly and gushingly, in triplets of semiquavers. It requires a powerful player, but, in the hands of such a one, produces a deep impression. It is a brilliant *virtuoso* piece in the severe style—a rarity in our days! (Published by Breitkopf and Härtel).

The *Three Preludes and Fugues for the Piano*, Op. 20, published in three numbers (at 15 New Groschens each), constitute a most admirable work. No. 1 is dedicated to Adolf Henselt, of whose style we are reminded by the prelude, which

is followed by a most melodious fugue, of a sweet, gentle character; both in A major.—No. 2, in A minor, inscribed to J. Moscheles, contains a long and clever prelude of five pages, and a highly interesting fugue of four, which is also graceful in character, and uncommonly captivating.—No. 3, in G minor, dedicated to Prince Wladimir Odowsky, contains a prelude of three, and a fugue of four pages, the former *Andante con moto*, and the latter *Allegro vivace*. The theme of the fugue is not so original as the themes in the first two numbers, but it is worked out in a lively and pleasing manner.

In these productions, the composer has succeeded in uniting what is interesting and catching with severity of style. These fugues ought to be called drawing-room fugues, were the contradiction implied in the epithet not too great. It is very certain, that Halévy in Paris was not wrong, when, after hearing Vogt's compositions, he said, as a friend of ours has written to tell us: "*M. Vogt me paraît destiné à sauver le style beau, vrai et solide, qui se perd de nos jours.*"

Vogt has, indeed, attempted to apply the contrapuntal, or, at least, the imitative style, to what are really drawing-room pieces, and has been successful in *Deux Nocturnes pour le piano*, Op. 10; the *Nocturne*, Op. 16; and in the piece entitled major, *Les Deux Truites* (the two Trout).

But he has been more especially successful in Op. 10, No. 2, a most delightful andantino in A sharp major, and two-four time, with running legato figures as accompaniment in the middle parts for both hands, and in Op. 24, a graceful piece in D flat in four-eight time, mostly in triplets of semi-quavers.

That all these compositions will, also, prove exceedingly useful as studies to the advanced pianist, is evident from what we have said of the style.

L. B.

SCHUBERT.—Those who admire German and despise Italian music, those who love Italian music and think German a "bore"—without forgetting all the varieties of amateurs included between these two extremes—are agreed as to the merits and beauties of Schubert's songs. They are thoroughly popular, but not in the slightest degree common, "familiar, but by no means vulgar;" and they are out of place in no concert, whether devoted to facile, unpretending pieces, or to the most severely classical compositions. "In his melodies," says a German biographer of this great musical poet, "we meet the following peculiarities in rare perfection:—First of all, great originality; then deep poetic feeling, surpassing truth in expression, novel rhythm, delicate apprehension of the meaning of the poet, vivid force of the imagination, subdued, however, by a certain tendency to melancholy and by a sort of religiousunction, graceful and simple turns, easy elegance of modulation, and an inexhaustible novelty of accompaniment." Altogether, Schubert set more than three hundred ballads or poems to music, besides composing a great quantity of waltzes, marches, airs with variations, sonatas, rondos, overtures, and trios; concerted music, psalms, choruses, and cantatas; numerous quartets, and twelve grand symphonies, with as many operas. After such a list as the above—which might be largely added to—it need only be mentioned that Schubert died when he was thirty-two, to show that he was indeed one of the most prolific, if not the most prolific, of composers. One thing to be specially remarked, in connection with Schubert's operas and songs, is the taste he has shown in selecting what in most countries is called poetry, but which in England we have got into the habit of denominating "words." Göthe, Körner, and Heine are the authors of Schubert's "words," and in these marriages of "music to immortal verse," it is difficult to say whether the verse or the music is most full of life and beauty. "He had but to read a poem over once," we are told, "to improvise music to it and invent beautiful melodies." That these melodies were appreciated and loved by the poets who inspired them, is a matter of literary as much as of musical history. Heine, who wrote for Schubert many of the charming little poems collected under the title of the "Book of Songs," was the first to carry his fame to Paris, as he was (naturally) the first to denounce the false Schuberts, who arose to profit by the reputation of the composer of the "Adieu," and, above all, the false Heines, who published wretched imitations in French of the most ethereally witty, if not truly poetical, of all song writers. Jean Paul Richter was also a fervent admirer of Schubert's songs, and, after he was afflicted with blindness, knew no greater pleasure, to the end of his days, than that of listening to his friend's enchanting melodies.—*Daily Telegraph*.

ROYAL ITALIAN OPERA, COVENT GARDEN.— Production of *IL GIURAMENTO*. On Tuesday next, June 28, will be produced Mercadante's Opera, *IL GIURAMENTO*. Elisa, Madame Grisi; Bianca, Madlle. Didie; Isaura, Madame Leva; Manfredo, Signor Debassini; Brunoro, Signor Lucchesi; and Viscardo, Signor Mario. Conductor—Mr. COSTA. To conclude with a *Divertissement*, in which Madlle. Zina, Mediles. Delechau, Esper, and Moncalet will appear. Commence at Half-past Eight.

Second tier boxes (to hold four persons), £2 12s. ed.; Pit tickets, 10s. 6d.; Amphitheatre stalls, 7s. and 5s.; Amphitheatre, 2s. 6d.

Extra Night (Last Night but one) of *DON GIOVANNI*. On Thursday next, June 30, will be performed Mozart's Opera,

DON GIOVANNI,

with the following powerful cast:—Donna Anna, Madame Grisi; Zerlina, Madame Pencó; Elvira, Madlle. Marai; Don Giovanni, Signor Mario; Leporello, Signor Ronconi; Masetto, Signor Polonini; Il Commendatore, Signor Tagliafico; and Don Ottavio, Signor Tamburini. The Minuet will be danced by Madlle. Zina and M. Desplaces.

ROYAL ITALIAN OPERA, DRURY LANE.— Mr. Balf's Benefit. On Monday, July 11th, will be performed (for the first and only time this season), for the Benefit of Mr. W. Balf, his popular Opera, *LA ZINGARA* (THE BOHEMIAN GIRL). The principal characters by Madlle. Victoria Balf, Madlle. Guarducci, and Signor Giuglini. Conductor, Mr. Balf. Private boxes from 2 to 6 guineas each; Stalls, 21s.; Dress circle, 18s.; Upper circle, 4s.; Pit, 3s. 6d.; Galleries, 2s. and 1s. Boxes and places may be had at the Box Office of the Theatre; of the principle music sellers; and Boosey and Sons, Holles-street.

ROYAL PRINCESS'S THEATRE.

Last Weeks of Mr. CHARLES KEAN's Management. Last week but one of *HENRY THE FIFTH*, which will be withdrawn after Saturday, 9th July, never to be repeated under the present management.

ON MONDAY, and during the week, will be presented *Shakspeare's historical play of HENRY THE FIFTH*, commencing at 7 o'clock. King Henry, Mr. C. Kean; Chorus, Mrs. C. Kean. To conclude with the new Farce, in one act, entitled *IF THE CAP FITS*.

GREAT NATIONAL STANDARD THEATRE, SHOREDITCH.— Proprietor, Mr. JOHN DOUGLASS.

The Proprietor, while acknowledging the extraordinary success with which he has from time to time appealed to the good taste of the audiences of the Standard, begs leave to present to them the following beautiful classic play. Mr. John Douglass is compelled in justice to bear testimony to the fact, so recognised by the journals of this country, that the public has in reference to the theatre bestowed their best patronage on the most classical drama; and, animated by this consideration, he begs to announce *MEDEA THE ENCHANTRESS*, in 3 acts, and produced with new scenery and decorations, and translated by a distinguished modern poet, and in which Miss E. Herard will appear for a limited number of nights. Medea, Miss Herard; Jason, Mr. A. Rayner; Arcane, Mr. J. Joynesone; Creusa, Miss R. Horner. After which a Spanish Ballet *Divertissement*, in which Signora Marinelli, 8 years old, will appear, from the *Grand Théâtre, Madrid*, the *Palace St. Martin, Paris*, and all the principal theatres in the United States, in her national costumes and dances. Concluding with a new drama, called *THE LOVE GIFT*, supported by the whole strength of the company.

THE MUSICAL WORLD.

LONDON, SATURDAY, JUNE 25TH, 1859.

THE real Handel Commemoration Festival is now a fact in history, and, whatever difference of opinion may prevail about the ultimate tendency of such gigantic gatherings, and their direct or indirect influence upon art, the success of this second demonstration at the Crystal Palace must, in strict truth, be recorded as altogether unexampled. The sequel, however, remains to be told; for that, the public appetite for musical shows on an enormous scale having been thus whetted, something of the kind must be periodically got up to satisfy it, is quite evident to all. Like the operatic spectacles at the Académie Impériale and the Royal Italian Opera, each successive display must exceed its immediate predecessor in numbers and magnificence; or else it is likely to prove a failure. How to outdo the Handel Festival of 1859 is a problem which we should have thought it impossible to solve, but for the fact that Mr. Bowley, of the Sacred Harmonic Society, stands in the central transept of the Crystal Palace, rich in invention, firm, active, resolute, and ready to solve it at any given moment when the solution presents itself as an imminent necessity.

Passing from such general considerations, however, and merely contemplating this week's performances from the point of view of abstract criticism, we are compelled to admit that no such effect was ever produced before by any

combination of voices and instruments. The occasional want of steadiness, when the vast multitude seemed swayed to and fro, like a pendulum, until checked and arrested by the emphatic decision of the conductor; the more frequent want of delicacy, inevitable under such exceptional conditions; and the almost utter submergence—just as inevitable—in the tremendous ocean of sound, of all the more delicate points of instrumentation (so as, in one instance, even to justify the conviction that *The Messiah* would have done as well, if not better, *without* Mozart's accompaniments), while in a certain degree disappointing, were as nothing in the balance if weighed against the grandeur and sublimity that incessantly astonished the ear and filled the mind with wonder at the marvellous power of music.

There are many choruses of Handel which, unlike those of other composers, seem to gather force and, at the same time, preserve their clearness with every addition to the numerical strength of the choir, until, at last, the imagination loses itself altogether in speculation, and can conceive without effort, and without apparent disregard of probability, one hundred thousand voices shouting praises in "Hallelujah" and apostrophising the Redeemer, in "Worthy is the Lamb." Who can say there was one voice too many on Monday last, when the glass roof of the Sydenham Palace trembled and shook with the utterance of these magnificent hymns, and reverberated with the clangor of that mighty orchestra? The voices and the instruments, giving tongue to the music of inspiration, interpreting the ideas that dwelt in the heart of an intellectual giant, soared heavenward, and, in poetical phrase, "rent the skies."

Again, on Wednesday, the colossal chorus from *Judas Macæacus*, "We never, never will bow down," was overwhelming in its effect, and spoke in ominous and inspiring tones the resolution of a free nation to preserve its independence at all risks. There were many Italians among the audience, and, if they had the souls of patriots, they could not but have been deeply moved by this glorious burst of song. If their thoughts turned towards Victor Emmanuel (not Napoleon) as *their Judas—their liberator*—their aspirations must have soared with the harmony of the choir, and faith in the blessings of liberty have kindled into a determination to win and deserve it.

"Yet, freedom, yet, thy banner, torn but flying,
Streams like a thunder-storm against the wind."

The thunderstorm which Byron's glowing fancy conjured up, as a symbol of the banner of liberty, is typified in this tremendous chorus of Handel, where the reiteration of the emphatic "never" is of a kin with the "not one" in the chorus from *Israel*, which paints the destruction of Pharaoh and his host, in the waters of the Red Sea, and the "continually," which, in one of the finest choruses of the Dettingen "Te Deum," marks the persistent exultation of the "Cherubim and Seraphim" in their invocations to the majesty, power, and goodness of the Almighty. This reiteration is one of the tricks of Handel, if you please—a trick which, to perform well, however, requires not the mechanical dexterity of a Frikell, but the enchanted wand of a Prospero—one of those devices, in short, by means of which genius makes itself manifest.

Then those tremendous peans, "Fix'd in His everlasting seat," and "Let their celestial concerts" (*Samson*)—but here we must terminate, or we shall encroach upon the domain of our reporter, to rob whom of a single eulogistic adjective on such an occasion would be nothing short of cruelty.

REALLY, here is an avatar of nationality that ought to be taken by the horns, and grasped pretty lustily too. Scarcely a week passes but we are bored to the death by a certain anonymous correspondent, who cries and bellows in our ears the insipid fact, that some new Magyar farce is taken from the Servian, and wants us to raise a cry of "Stop thief!" after the adapter.

You abominable miscreant, what is it to you whence pieces are derived—whether they come from Paris, Vienna, or Timbuctoo. You ought to be proud that you are allowed to sit in the cheapest gallery, among Christian people, and that the gatekeeper does not point to a board inscribed "No dogs admitted." Yea, when stationed at the corner of the disreputable street, in which, adding to its filth, you sojourn, you gaze on that low, shadowy entertainment, which relates to the broken bridge, you ought to thank the shoe-black and the costermonger for running the risk of being defiled by your contact.

Do you think I don't know you? do you think I can't detect your scrawl? Yes, I blush to confess that, although many years have elapsed since I beheld you, my memory is still soiled with your image. I well remember, though I blush to own it, that thick-skinned face, rendered green by some slimy venom that in you took the place of blood, and that would tempt me to call you a snake, did not the mixture of idiocy with malice prevent me from paying you so high a compliment. Huguenot drummed out of Rochelle—sweeper of the Bann—do you think you are not recognised? By the soul of Attila, I can detect you through the holes of your surplice.

I will grant, if you please, thou Machiavellian blockhead! that thy foul nature is obliged sometimes to relieve itself by the safety-valve of anonymous scribbling. But what right hast thou to put thy beastly sarcasm *outside* thy letters? Insult me, an' thou wilt; but do not expose the innocent postman to the risk of catching cutaneous disorder from contact with thy diseased satire.

What dost thou care for the Magyar drama, that thou shouldst abuse all the adapters from the Servian, and that, whenever thou findest a bit of rhodomontade in the *Dalmatian Gazette*, thou shouldst wrap it up in an envelope, and direct it to me? Who interferes with thee, or wants to interfere, that thou shouldst revile better folk than thyself. Even if thou fill that office of a spittoon, for which thou art so well adapted, I would not make use of thee; for I would not come sufficiently near thee.

Meddle not in what thou understandest not, and reform thy ways generally, and I will be cordial. Yea, I will persuade some released convict to extend to thee the hand of friendship, that thou may'st not be universally shunned, as thou art at present.

Thus spake the Magyar, walking fiercely up and down the large room of the "White Dragon," but what was the meaning of his violent discourse is beyond our power of surmise. We are informed, however, that he intends, some day or other, to publish the name of the person described, with full particulars of the cause of ire.

MEYERBEER.—This renowned composer has arrived in London to superintend the rehearsals of his new opera *Le Pardon de Ploërmel*.

MISS ARABELLA GODDARD'S CONCERTS.

At the second *soirée* in St. James's Hall (June 3rd), the following was the programme:—

PART I.

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| Quartet in F minor, two violins, tenor, and violoncello | Beethoven. |
| Grand Sonata, "Ne Plus Ultra," pianoforte | Woeß. |
| Sonata in F major, violin and piano | Mozart. |
| Grand Sonata, "Plus Ultra," pianoforte | Dussek. |
| Grand Quartet, in F minor, pianoforte, violin, viola, and violoncello | Mendelssohn. |

EXECUTANTS:

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| Violin—M. Sington. |
| Viola—Mr. Doyle. |
| Violoncello—Signor Piatti. |
| Pianoforte—Miss Arabella Goddard. |

At the *matinée* (on Friday week), which brought the series to an end, the subjoined interesting selection was presented:—

PART I.

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| Quartet in G major (dedicated to Haydn), for two violins, tenor, and violoncello—Herr Joachim, Herr Ries, Mr. Doyle, and Signor Piatti | Mozart. |
| Grand Sonata, in B flat, Op. 106, pianoforte solus (fifth performance in public)—Miss Arabella Goddard | Beethoven. |
| Suite de Pièces, for violoncello solus (accompanied on the pianoforte by Mr. Lindsay Sloper)—Signor Piatti | Bach. |
| Lieder Kranz, "An die ferne Geliebte" (Lays of the heart, addressed by an absent lover to his mistress), (accompanied on the pianoforte by Mr. Lindsay Sloper)—Mr. Sims Reeves | Beethoven. |

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| Grand Sonata (dedicated to Kreutzer), in A, Op. 47, pianoforte and violin—Miss Arabella Goddard and Herr Joachim | Beethoven. |
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"Had anything"—remarks the *Morning Post*—"been wanting to prove that Miss Arabella Goddard is a consummate mistress of her art, her wonderfully fine execution of the great pianoforte pieces included in the programme of her last *matinée*, given at the St. James's Hall, before a densely crowded audience, would have completely answered that purpose. Fortunately, however, this new triumph was not required to vindicate her claim to the very highest artistic rank. All who understand music, who are guided in their critical decisions by something more than that very uncertain thing called 'taste,' who can give good reasons for what they assert, and, in short, know what they are talking about, have, and could have, but one opinion upon the superlative merits of this great pianist. A position won by repeated victories, and enthusiastically recognised by professional musicians of the highest authority, as well as the public at large, cannot now be dependent upon any particular efforts, or affected in the slightest degree by the vague generalities of *dilettante* criticism."

"Miss Arabella Goddard played again on this occasion, for the fifth time in public, Beethoven's sonata, in B flat, op. 106, a work of extraordinary length and immense difficulty, and one which very few pianists have hitherto had the courage to attempt before a mixed audience. Her execution of it was so grand and beautiful from first to last, that we scarcely know how to select any point for special praise. Still, as all musicians are aware, there is one movement—the terrible 'fugue with some licences'—which has sorely puzzled commentators, most of whom have written 'Non liquet' upon it, and utterly discomfited the great majority of executants. After such a performance as Miss Goddard's on the present occasion, nobody must say that this marvellous specimen of musical genius and science is not clear. As she played it, nothing could be more intelligible, simply because every note was distinctly articulated, the various melodic phrases clearly divided, and every accent carefully expressed. We never heard a greater instrumental performance than this, a more perfect specimen of digital skill, or classic musical feeling. In other pieces Miss Goddard was equally successful, and was most ably assisted by Herr Joachim."

CONCERTS.

MR. ADOLPH GOLLMICK gave a *matinée musicale* at his residence, 10, Westbourne-villas, on Thursday week. He was assisted by Madame Borchardt, M. Depret, and Mr. George Perren, as vocalists, Madlle. Maria Moesner (harp), Messrs. Goffrie, Alfred and Henry Holmes (violin), and M. Paque (violoncello), instrumentalists. Mr. Adolph Gollmick introduced some compositions of his own—quartet for piano, violin, viola and violoncello, and two solo pieces for piano, "Pensée," and "Masurka de Concert." Mr. Gollmick writes extremely well both for the piano solos and for the instruments, in combinations with others. His music is tuneful and brilliant, and it has always the merit of being spontaneous and natural. The quartet has many admirable points, and was capitally played by the composer, Mr. Alfred Holmes, Herr Goffrie, and M. Paque. Mr. Gollmick's two pianoforte solos are both extremely graceful compositions, and pleased universally. The remainder of the concert was devoted to compositions, vocal and instrumental, by Mendelssohn, Auber, Spohr, Schubert, &c., &c. Mendelssohn's sonata in B flat, for piano and violoncello, executed by Mr. Gollmick and M. Paque, was one of the most interesting performances of the concert. The vocal music calls for no remarks, more than that Madame Borchardt sang the well-known air from the *Ambassadrice* with great fluency, and that Mr. George Perren sang a new ballad called, "When thou wilt be my bride," composed by Herr W. Ganz, which found many admirers.

LEOPOLD MEYER ENTRE HAYDN ET MOZART.

(From the *Revue et Gazette Musicale de Paris*.)

A l'une des dernières séances de l'Union classique, le pianiste beethovénien engagé pour ce jour-là étant tombé malade, le directeur prit au collet Léopold Meyer, qui débarquait, et l'amena, bon gré mal gré, dans cette belle salle Saint-James, qui ne ressemble que d'accords sérieux d'ordinaire.

Léopold Meyer entre Haydn et Mozart! Seulement, lui dit le directeur à l'oreille, vous aurez soin de jouer *pianissimo* et des choses faciles, mon public n'aime pas les tours de force.

Nous rions tout bas, nous qui connaissons les *pianissimos* et les *facilités* de Léopold Meyer.

Celui-ci promet tout et arrive là.

Voilà Léopold Meyer qui commence le plus bruyant et le plus fou de ses morceaux. C'étaient des notes, des traits qui finissaient par des points d'orgue, et des points d'orgue qui finissaient par des traits, et tout cela exécuté avec une verve, un brio, comme par un sorcier.

Aussi le public s'est-il mis à applaudir avec fureur, à commencer par le directeur, qui ne sapercevait pas que c'était *archi-fortissimo*.

SUCCESSFUL DÉBUT OF A YOUNG ENGLISH PIANISTE, AT LEIPZIG.—We are glad in being able to state that Miss Diana Ashton, daughter of Mr. Charles Ashton, of this city (Durham), made a successful *début* at the annual public concert, succeeding the great examination (or high-proving, as it is termed), given by the directors of the Conservatorium, of Leipsig (founded by the immortal Mendelssohn), on the 9th of April last. Miss Ashton played Beethoven's concerto in G major, accompanied by the justly-celebrated Gewandhaus orchestra. The hall was thronged with musicians and composers—amongst whom were Moscheles, F. David, Dreyschock, Liszt, &c. Miss Ashton's performance was a brilliant success, and she was recalled five times to receive the approbation of the audience; whilst the eminent musicians present crowded around her with warm congratulations and compliments. All the newspapers and musical journals concur in praising her style of playing. The *Allgemeine Zeitung* says: "Miss Diana Ashton, from Durham, executed Beethoven's concerto in G major with finely elaborated manipulation, dashing brilliancy, and refreshing novelty." The *Tageblatt* remarks: "We must place Miss Ashton's playing in the first rank. Her performance was throughout excellent, and bore an evident individuality and a highly artistic character." The

Signale also says: "Miss Diana Ashton's playing is characterised by clearness, refinement, delicacy, and expression." The *Leipziger Blätter* says: "We must distinguish Miss Diana Ashton's playing as highly artistic, and in all respects admirable." Miss Ashton has, we understand, been in Leipzig three years, diligently engaged in the study of music, under the most famous masters of Germany. She will return to England this month, having recently completed the full course of study in harmony, counterpoint, and composition. She is at present remaining in Leipzig, at the request of the Professor Ignace Moscheles, to play in the Gewandhaus an entirely new composition of his own.

TWO LETTERS OF BOIELDIEU ON ROSSINI.

"Paris, the 16th December, 1823.

"Our *intermède* at the Hôtel de Ville was, as you perhaps are aware, very successful.

"Knowing, my dear friend, the great interest you take in me, I must tell you that Chazet (the author of the words) and myself were presented yesterday to the Princes, and that the Duke and Duchess of Angoulême said to me the most flattering things that can be said on such an occasion.

"I must also tell you that all who have heard this new composition, written in a great hurry, have been duuning into my ears: 'Bravo, Boieldieu! You have just proved that some pleasure may still be produced by music without pilfering from Rossini; continue and remain yourself.' Did they speak the truth? I cannot say. If, however, you and some other persons of taste were of this opinion, I should work with more confidence, for I confess I no longer feel young enough to change my manner, with the exception of making trifling concessions in the ornaments and the accompaniments, which may always be adapted to the taste of the day, without any fundamental change in one's style.

"Lastly, my dear friend, I am much pleased, since we are once on the subject, on having an opportunity of acquainting you fully with my opinions as to our musical convulsion:—

"1. I am quite as great a Rossinist as any noisy fanatic can be, and it is because I like Rossini that I regret his style should be worn out by bad copies.

"2. I believe it is from a deficiency of intellect that a person can like in music only one style at once, and I am very glad I possess sufficient to be perfectly transported when I hear *Don Juan*; quite intoxicated when I hear *Otello*; and thoroughly moved when I hear *Nina*.

"3. I believe a man may write very good music when copying Mozart, Haydn, Cimarosa, etc., etc., while he will never be aught but a monkey, when copying Rossini. Why? Because Mozart, Haydn, Cimarosa, etc., always speak to the heart and to the mind; they always speak the language of sentiment and reason: while Rossini is full of *traits* and *bons-mots* in his music. It is impossible to copy this kind of music; we must steal downright, or hold our tongues, if we cannot invent other *bons-mots*, which would be to create afresh.

"4. I think it is a mistake for any one to expose himself to the risk of producing far less effect than Rossini, while adopting the same means as he does, the same orchestral arrangements, etc., etc. It is showing a wish to be beaten by him on his own ground, and this is always humiliating. The imitator is then the aggressor, and all the glory goes to Rossini. When a man returns home, at least, if he is beaten, he has his own conscience for him.

"I am unfolding all my ideas to you, without mixing up any *amour-propre* in the matter. You know I make no other pretension than to do as well as I possibly can in music. All I care about is, that you should be thoroughly acquainted with my ideas of Rossini. By the way, he is far more just towards some of us than our worthy *dilettanti*; and will be much more so when he has had a touch at our language, our verses of all measures, our singers, &c., &c.

"26th January, 1826.

"I must give you an account of my little annoyances. It is said I am no stranger to the little attacks directed against Rossini. You know, as far as those which

emanate from you are concerned, whether this is true. . . . It is said that the *Journal des Débats* is about to take up the matter, and has already let loose its scouts upon me, which makes me think it means to fall upon me, with a degree of injustice all the more revolting, as no one admires more than I do Rossini's superb talent, genius, invention, &c. . . . I fear, I confess, I shall be the victim of the exclusives. I am ignorant of what are your grounds of complaint against him, and I do not wish to know. If, however, it depended on me to dissipate them, I assure you I would neglect nothing to do so. You must appreciate my motives: I am on good terms with him; not sufficiently so, perhaps, for him to do justice to my character, but enough to desire that the harmony between us should continue. We live in the same house, and visit each other. . . . This is more than enough to make you divine my wishes, and, besides that, you know what my disposition is. I wish I had not to defend myself against that of which I am accused, and you are a man very capable of hitting on some means by which I may refute these false accusations. If you would like me to express my thoughts frankly, I should wish people to say: Rossini and Boieldieu have, each, attained their respective ends on their own ground. To compare them, we must see the one write a French opera, and the other an Italian one. Until they do so, let us leave both in their places; they are at home there. There is little modesty on my part in expressing to you this desire; but, when a man apportions out anything for himself, he is greedy.—At all events, this is my profession of faith. . . .

"BOIELDIEU."

MOZART—CHILD AND MAN.

(Continued from page 397.)

No. 15.

Mozart the Elder to M. Hagenauer.

London, May 28, 1764.*

On the 27th of April, five days after our arrival, we were from six to nine in the evening with their Majesties. The present was only 24 guineas, which was handed to us at the moment of leaving the king's apartment. As regards the kindness shown us by their Majesties,† it is not to be described. Their very amiable behaviour prevented us from remembering, even for an instant, that we had to do with the king and queen of England. We have been received in every court with extreme politeness; but what we have seen here is beyond all. A week after, we were walking in St. James's Park, when the king and queen happened to pass in their carriage. Although we all wore different dresses, they recognised us, and not only did they salute us, but the king let down a window and put his head out, nodding to us and waving his hand, especially to our Master Wolfgang.

I again beg of you to have three masses said at the altar of the Infant Jesus at Loreto; three at Maria Plain; two at St. Francis de Paolo; two at St. John Nepomucene, and two others to St. Antony of the Parish.

We have left the chief of our baggage at Hummel's the banker, in Paris, and, consequently, all our snuff-boxes, watches, and other valuable articles. M. Grimm, our devoted friend, who did everything for us in Paris, gave, besides, at our departure, a gold watch to Nannerl, and to Wolfgang a dessert knife with a mother o' pearl handle, set in gold, with two blades, one gold and the other silver.

On the 19th of May we again spent an evening, from six till ten, with their Majesties. Only two princes were there—the king's brother and the queen's brother. On taking leave we were presented with 24 guineas. On the 5th of June, we are to have what is called here a benefit. The season for concerts is over, and we cannot look forward to anything great, as the expenses will amount to 40 guineas. Basta! All will go well, provided, with God's assistance, we continue in full health, and God preserves in health our invincible Wolfgang. The king not only gave him pieces by Wagenseil to play, but Bach's, Abel's, and Handel's music; he executed all *prima vista*. He played so well on the king's organ, that every one preferred his organ playing to that on the piano; afterwards he accompanied the queen, who sang, and a solo on the German flute. Last of all, he took the violin part of Handel's airs, who was present, and on the simple bass part extemporised the most ravishing melodies. All were in the last degree astonished. In short, what he

* Mozart, on leaving Paris with his family, had crossed over to England by Calais, and reached there April 10, 1764.

† George III. and Queen Charlotte.

knew when he left Salzburg is only the shadow of what he now knows; it passes all imagination. He sends you his compliments from the piano, where he is at this moment running through a trio of Bach. Not a day passes but he speaks at least thirty times of Salzburg, of his friends, of ours, and of his patrons. He has at this moment an opera in his head, which he will have executed by young Salzburgers only; I have often had to name to him all the young people of Salzburg, whom he sets down beforehand for his orchestra.

No. 16.

The Same to the Same.

London, June 8, 1764.

I have just had another great fright. I had to make in three hours' time 100 guineas. The danger is luckily over. Every one was in the country. There was no hope of doing anything except on the 5th of June, the eve of the king's birthday. We only had a few days to dispose of tickets in; until then no one had been in town. As, generally speaking, two or three weeks are required for the disposal of these, people were astonished that I was able to get rid of 200. All the ambassadors and the first families of England came to the concert. I cannot as yet say whether I shall have 100 guineas profit over; I have still to receive some money from my Lord March for thirty-six tickets, and from a friend in the town for forty. But how enormous are the charges. For the room, without lighting and without desks, five guineas; for each piano—I am obliged to have two, on account of the concertos for two pianos—half a guinea; for the principal singer, male and female, five to six guineas; for the first violin three, for the soloists three, four, and five guineas; for each ordinary musician half a guinea. However, I had the good fortune to find the whole of the expenses, music and room included, amount only to twenty guineas, because the greater part of the musicians refused to accept anything. So, thank God, here is a clear receipt!

As for news, I can give you none beyond what you read in the papers. Is it not enough that my daughter is one of the most skilful artists in Europe, though only twelve years old, and the magnanimous Wolfgang knows all that can be required of a man of forty? In a word, who has not seen and heard this marvel can never believe in it. All you folks at Salzburg know nothing about it, for it is a very different affair from before our departure.

No. 17.

The Same to the Same.

London, June 28, 1764.

I have again 100 guineas to send to Salzburg, which I might easily increase to half as much again without inconvenience to myself. Next week we shall go to Tunbridge, where a great many of the nobility go to take the waters in July and August.

A concert is about to be given at Ranelagh, for the benefit of a new lying-in hospital. Wolfgang shall play a concerto on the organ there as an act of English patriotism; it is the way to win the affections of this nation.

No. 18.

The Same to the Same.

Chelsea, September 13, 1764.

In consequence of my illness we have taken a house of Mr. Randal, in Twefield-row. Among my friends in London there is a certain Sopruntini, a great *virtuoso* on the violoncello. He is the son of a Dutch Jew. After having travelled in Italy and Spain, he found the faith, ceremonies, and ordinances of the Hebrew religion ridiculous, and he abandoned his faith. I was lately conversing with him on religion; and after a long conversation I found that he was content to believe in God, to love Him first, and next to love his neighbour as himself, and to live like an honest man. I took some pains to make him understand a few ideas proper to our faith, and I brought matters so far as that he agreed with me that of all Christian confessions, the Catholic faith was the best. Shortly I shall make a fresh attack; but we must proceed gently. Patience! perhaps I may become a missionary in England.

No. 19.

London, March 19, 1765.

My concert did not take place till the 25th of February, and was not so full as I expected, on account of the great number of *plaisirs* of the season. However, we made a receipt of 130 guineas, twenty-seven of which went to expenses. I cannot tell where the fault lies, and why there was not more generosity shown. But I did not accept the reproach which has been urged against me. Of what use is it to speak of a thing which I did after mature reflection, after many sleepless nights, with determination—and which is past? for I am fully resolved not to bring up my children in so dangerous a country, where the greater number have no religion, and only bad examples are before

one's eyes. Could you witness the education of children here, you would be surprised. As for matters of religion, it won't do to talk of it. The queen gave fifty guineas to Wolfgang for the dedication of his Sonatas.* I shall not, at the end of the reckoning, have made as much in London as appearances promised in the beginning.

No. 20.

The Hague, September 19, 1765.†

The Dutch Minister in London had frequently urged us to pay a visit to the Hague and the Prince of Orange. He spoke to the deaf. After leaving London on the 24th of July, we stayed a day at Canterbury, and afterwards, to the end of the month, at the estate of an English squire. On the very day of our departure, the Minister came again to pay us a visit, begging us to go to the Hague at once, saying that the Princess of Weilburg, sister to the Prince of Orange, had an extraordinary desire to see my children: was it possible to refuse anything to a lady who was *enceinte*?

It was on the 1st of August I quitted England. At Calais we met, in the shape of acquaintances, the Duchess de Montmorency and the Prince of Croy. Wolfgang and I were detained four weeks at Lille by sickness, and we were not quite restored at Ghent. Wolfgang played there on the new organ of the Fathers of the Order of St. Bernard, and at Antwerp on that of the Cathedral.

We have been here a week; we have been twice to the Princess, and once to the Prince of Orange, who placed his equipage at our disposal. My daughter has fallen sick; when she is better, we are to return to the Prince and Princess of Weilburg, and also to the Duke of Wolfenbüttel.

The journey is paid for. Who will pay for the return? This we must see. My wife begs you to have masses said for us at the parish church, at Maria Plain, at Loretto, and one in honour of St. Walpurgis wherever you please.

No. 21.

The Hague, November 5, 1765.

It was much against my will that we came to the Hague, and though I have not lost my poor daughter, she has been at the last extreme. When all hope was lost, I invited her to be resigned to the Divine will. She received the holy viaticum and extreme unction. Ah! if any one could have heard my wife, my daughter, and myself, at that supreme moment! Could he have heard us persuading that poor Nanerl of the vanity of the world, of the blessed death of children, they could not have remained insensible—all this time Wolfgang was playing music in the adjoining room.

At last the Princess sent me the honest and respectable Professor Schwenkel, who treated the malady altogether in a different manner. My daughter was frequently beside herself, alternately wakeful and plunged in a stupor, talking in her sleep, sometimes English, sometimes German, in such a way, that notwithstanding our affliction, we were forced to laugh: it made Wolfgang, too, forget his sorrow. It remains now to be known whether God will grant my daughter the grace of restoring her to strength, or whether some fresh accident will supervene. In any case we submit ourselves to the will of God. Before e'er we started from Salzburg, we prayed urgently to God that he should interpose some obstacle to our voyage, or speed it by His blessing. If my daughter die, she will die like a saint. If God grant her life, we pray that hereafter, at His own time, he may accord to her an end as innocent, as holy as her death would be at this time. I hope we shall preserve her, for at the moment when she was at the worst, on the Sunday, when in the words of the Gospel I said, "Domine Descende, Lord, come down ere my daughter die," the Gospel answered me, "She is not dead, but sleepeth; thy faith hath saved her."

I pray have masses said in my daughter's name. She thought, also, of the blessed Credentia, and desires that a mass may be said under her invocation; but, as we cannot do so until the church have decided something regarding this saintly soul, I leave it to your wife to hold a consistory, with several Franciscan fathers, and settle the matter in such a manner that my daughter may be satisfied, while conforming, at the same time, with the laws of God and the holy church.

As soon as my daughter's health will permit, I intend to spend a few days with Wolfgang at Amsterdam.

* Mozart spent in London, during the year, £300. He had six new sonatas, by his son, engraved; they were for the piano, and dedicated to Her Majesty, the Queen of Great Britain.

† The Mozart family left England the 1st of August, 1765, and returned by way of Calais to Germany, passing through Paris and Flanders.

No. 22.

The Same to the Same.

The Hague, December 12, 1763.

Alas! our dear Wolfgang has had an equally sharp attack. A high fever has reduced him to an equally wretched state for several weeks. Patience! What God sends must be accepted. I can do nothing at present, but wait until his strength allow him to travel. There is no need to trouble about the expense. The devil may take the money, so that he leaves us our bones! Without altogether a special grace from God, my children could never have surmounted these two serious illnesses, and we could not have borne up through these three mortal months. Pray have said, as soon as possible, ten masses in our behalf. The illness of our children has greatly afflicted all our friends; who these friends have been I could not enumerate, for you would take me for a braggart.

Although during our stay at Amsterdam all public amusements were strictly interdicted on account of the fast, we were authorised to give two concerts, because (these are the terms of the pious decision given on the matter,) the knowledge of the marvels which God is working through my children redounds to the glory of the Lord. Nothing accordingly was played but the instrumental music of Wolfgang.

No. 23.

The Same to the Same.

Paris, May 16, 1766.

After not writing to you for a long time, and only supplying you with intelligence of us through friends, I again take up the pen.

We returned from Amsterdam to the Hague on the 11th of March, for the anniversary of the Prince of Orange, and there our little composer was requested to write six sonatas for the piano, with violin accompaniment, for the Princess of Nassau-Weilburg. They were engraved forthwith. In addition to this we have had to compose something for the Prince's concert, besides airs for the Princess, &c. I send you all these things, and, among others, variations which Wolfgang had to write all in a hurry—first on an air composed for the coming of age and installation of the prince; and secondly, on a melody which in Holland everybody sings, hums, or whistles. They are mere trifles. You will find, also, my instruction book for the violin in the Dutch language. It was translated to do me honour, dedicated and presented to the prince on the celebration of his installation. The edition is a very fine one; the editor (from Haarlem) came and presented it to me in the most respectful manner, accompanied by the organist, who invited Wolfgang to come and play the celebrated Haarlem organ, which he accordingly did the next day. This organ is a superb instrument, with sixty-eight stops; it is entirely of tin. In this damp country wood will not last.

We made an excursion to Malines, where we found our old acquaintance the archbishop, and a lodging all prepared, through the attention of our friend Grimm.

To return just now straight to Salzburg would be too hard a matter for my children and for my purse. More than one will have to contribute to our expenses who little suspect it at this moment.

No. 24.

The Same to the Same.

Paris, June 9, 1766.

Next week we shall return to Versailles, where twelve days ago we spent four entire days. We had the honour of receiving in our house the hereditary Prince of Brunswick. He is a very agreeable man, an amiable and handsome gentleman; immediately on his entrance he asked me if I was the author of the violin method.

No. 25.

The Same to the Same.

*Munich, November 19, 1766.**

We stayed four weeks at Lyons. We did not enter Geneva, which was in a great state of agitation. At Lausanne it was our intention to stay only a few hours, but alighting from the coach we found the servants of Prince Louis of Wurtemberg, who invited me to remain five days. The prince accompanied us to the coach, and there I was obliged, being already stowed in my place, to promise, as I shook hands with him, that I would write to him often and give him an account of how matters stood with us. I will not here impart to you all the reflections which suggested themselves to me on the diversity of opinion which is the result of the weakness of the human mind. From Lausanne we went to Berne, where we stayed a week, then to Zurich for a fortnight. This last stay was rendered very agreeable by the

* They had left Paris on the 7th of July, and had stayed a fortnight at Dijon, where the Prince of Condé, holding the States of Burgundy, had invited them to take their residence.

presence of two savans MM. Gessner; but, on the other hand, our parting was painful. We carried away with us valuable memorials of their friendship. Thence through Winterthur to Schaffhausen, with another agreeable stay for four days. Thence to Donaueschingen. The prince received us with extraordinary graciousness. There was no necessity to announce our arrival. We were being looked for with impatience, and the musical director, Counsellor Martelli, came directly to bid us welcome and invite us. We stayed there twelve days. Every evening from five to nine there was music, and each time new. Had not the season been so far advanced we should not have been allowed to depart. The prince gave me twenty-four louis, and a diamond ring to each of my children. He shed tears in bidding us adieu, and all of us were in tears. He also begged that I would write to him often. We then took leave and passed through Moskirschen, Ulm, Günzburg and Dillingen, where we stayed two days, bringing away two rings, presents from the prince. The day before yesterday we reached this place. Yesterday we paid a visit to the Elector during his dinner. He gave us a gracious reception. Wolfgang had immediately to compose, at a corner of the prince's own table, a piece the first bars of which the Elector sang him. After dinner he was made to play it in the prince's closet. The astonishment of every one at seeing and hearing all this may be easily conceived.

No. 26.

The Same to the Same.

Munich, November 22, 1766.

It is of importance that at home I should have a mode of life suitable to my children. God (that God who is so good to me notwithstanding my evil disposition) has bestowed on my children talents which, leaving paternal duty out of the question, would impel me to sacrifice everything for their education. Every moment lost by me is lost for ever, and if ever I have felt how precious is time in the season of youth, it is at the present moment. You know my children are accustomed to work. Should they be able to find any excuse for self-neglect or the habit of idleness in the existence of outward hindrances with respect to lodgings or anything else, the whole of my edifice would crumble. Habit is an iron road, and you are not unaware yourself how much Wolfgang has to learn. Now who can say what is in store for us at Salzburg? May we not perhaps be received in such wise that we may quickly again take up our traveller's staff? I shall at least have brought my children back, with God's assistance, to their native land. Should they not be wanted I shall have done my duty. They shall not, however, be had for nothing.*

No. 27.

Vienna, September 22, 1767.†

I have nothing as yet to inform you of, unless it be that we are well. Thank God! and this alone is worth the postage.

Hasse's opera is very fine, but the singers are not worth much. Signor Tibaldi is the tenor, Signora Raucini, from Vienna, is the best contralto here; prima donna Signora Deiberin, daughter of the Viennese violinist, attached to the Imperial musical corps. The dances are perfect. The principal personage is the celebrated Vestris.

Her Imperial Highness, the Princess Josephine, betrothed to the King of Naples, has just been seized with small pox, which makes a hitch in our reckoning, and prevents our playing at the court for the present.

No. 28.

The Same to the Same.

October 17.

The royal betrothed one is henceforward the betrothed of the celestial bridegroom.

Forget not to pray for us, for did not God watch over us we should be in the worst possible plight, as you will learn in his good time.

No. 29.

The Same to the Same.

Olmitz, November 10, 1767.

Te Deum laudamus. Wolfgang has happily triumphed over the small-pox. Where? At Olmitz. At whose house? At the residence of His Excellency Count Podstatsky.

You will easily conceive the commotion which reigned in Vienna after the death of the princess; but I have to relate matters to you which only concern ourselves, and which will show you how Divine Providence connects one thing with another, and how in resigning ourselves entirely to its guidance, we cannot fail in our destiny.

* The Mozart family remained quietly at Salzburg during more than a year. Wolfgang devoted his time to a searching study of Emanuel Bach, Handel, Hasse, and of the best Italian masters.

† Mozart commenced a fourth tour with his wife, his son, and his daughter. He set out from Vienna on the 11th September, 1767, and returned in December, 1768, to Salzburg.

A son of our host in Vienna caught the small-pox just as we arrived, so we learnt a few days later. In vain I sought with all haste another lodging. Everywhere you heard of nothing but the small-pox. Nine children out of ten seized with it died. You may imagine my anguish. I could not sleep at night, and in the day my wife had not an instant's repose. Immediately after the death of the princess I determined to proceed to Moravia, and there await the end of the first period of mourning; but we were not allowed to depart, because the Emperor frequently spoke of us, and had the wish taken him to see us, it had been vexing that we should have been absent. But directly the Archduchess was seized, I was no longer to be detained by anything; I could scarcely tarry till then to tear Wolfgang away from the thoroughly tainted air of Vienna. We repaired with all haste to Brunn, where I awaited with my child, Count von Schrattenbach and the Countess Herberstein. But I was inwardly impelled, by I know not what power, which I could not resist, to go on to Olmitz, and put off the concert till our return to Brunn. The Count consented to this.

Immediately on our arrival Wolfgang fell ill. I sought out the dean of the cathedral, Count Podstatsky, who is a canon of Salzburg. Scarcely had I mentioned Wolfgang's illness, and my fear that it was the small-pox, than he pressed us to come and lodge with him, saying that he was in no way afraid of that disease. He gave his orders to his steward, and sent us a doctor. Accordingly we alighted at the deanery; the disease declared itself. It was the small-pox.

To be continued.

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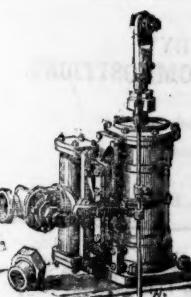
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But be good as thou art fair.
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Wert thou mine, wert thou mine,

"Wert thou mine, wert thou mine,
In that little heart of thine
I would dwell for evermore
Snugly nestled at the core.
I would fill it day and night
With all beauty, all delight.
Oh thou lovely, thou benign,
Wert thou mine, wert thou mine."

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